

Your keys to...

SUCCESS



with

Golden-Touch

right at your finger tips!

For Typists of all Ages

By George L. Hossfield

10 Times World's Professional Champion Typist

Whether a child begins typewriting in grade or high school, the lessons learned in neatness and orderliness will remain throughout his life. Typing, now being urged by school authorities in many grade schools, not only teaches neatness but aids in expressing thoughts and presenting ideas. In high school, grades come easier, and spelling, punctuation and composition are improved. In college, a dependable typewriter is an aid to better prepared reports and correspondence. In fact, the typewriter has become an important adjunct to the development and advancement of practically every phase of youth.

Today's modern business woman, mother and housewife, will appreciate the many savings in time an Underwood Portable Typewriter will effect in her personal correspondence, club and social activities. The clearer, neater, more accurate reports, studies, notes and other typed data are important aids in her contacts with friends, family and associates. It's both simple and easy to become a proficient typist, even without previous business experience, by following the simple instructions Underwood provides in this booklet.

Many men have more rapidly climbed the ladder of success because of their ability to use a typewriter. A typewriter helps to create a reputation for a lucid, expressive style, clarity of expression, neatness of presentation and organization of facts. All of these acquired, "precision" habits mean more rapid advancement—greater appreciation of time and effort. No other means of marshalling facts, figures and data are as forceful as when presented on a neatly typed page.

Think of Your UNDERWOOD as

Your Lifetime Assistant

The new Underwood Portable Typewriters present the utmost in portable values—an investment that will continue to pay definite dividends, year after year. Because they're built by modern craftsmen, of the finest available materials, and styled with smooth, graceful lines, they will remain treasured possessions. Because they're so light and easy to use, you can give wings to words and speed to ideas on the most complete portable typewriters ever built.

How

Learning to Type can

be a lot of fun!

If you are going to typewrite, it's just as easy to learn the professional way as it is to be a "hunt and peck" amateur typist. It takes surprisingly little practice and once you have acquired the method it becomes as automatic as driving a car, riding a bicycle or swimming.

FIRST STEP - THE KEYBOARD

The keyboard is divided into sections which are assigned to the four fingers of both hands. Study the chart below for a moment and note



the numerals which appear over each key. These numbers indicate the finger that should be used in striking each key. For example, the index finger is the *first* finger, and the little finger is the *fourth* finger.

Each of the fingers thus controls a practically vertical line of keys and all fingers are within easy reach of the keys assigned to them. Now take a second, careful look at the chart and then look at your typewriter keyboard. Compare both so that you will understand the relationship when looking at the chart only.

The right hand thumb is used to depress the Space Bar for the space between words. The left hand thumb is not used. Keys are related to each other by being assigned to a certain finger. This not only greatly simplifies learning to typewrite by touch but makes it a game while learning.

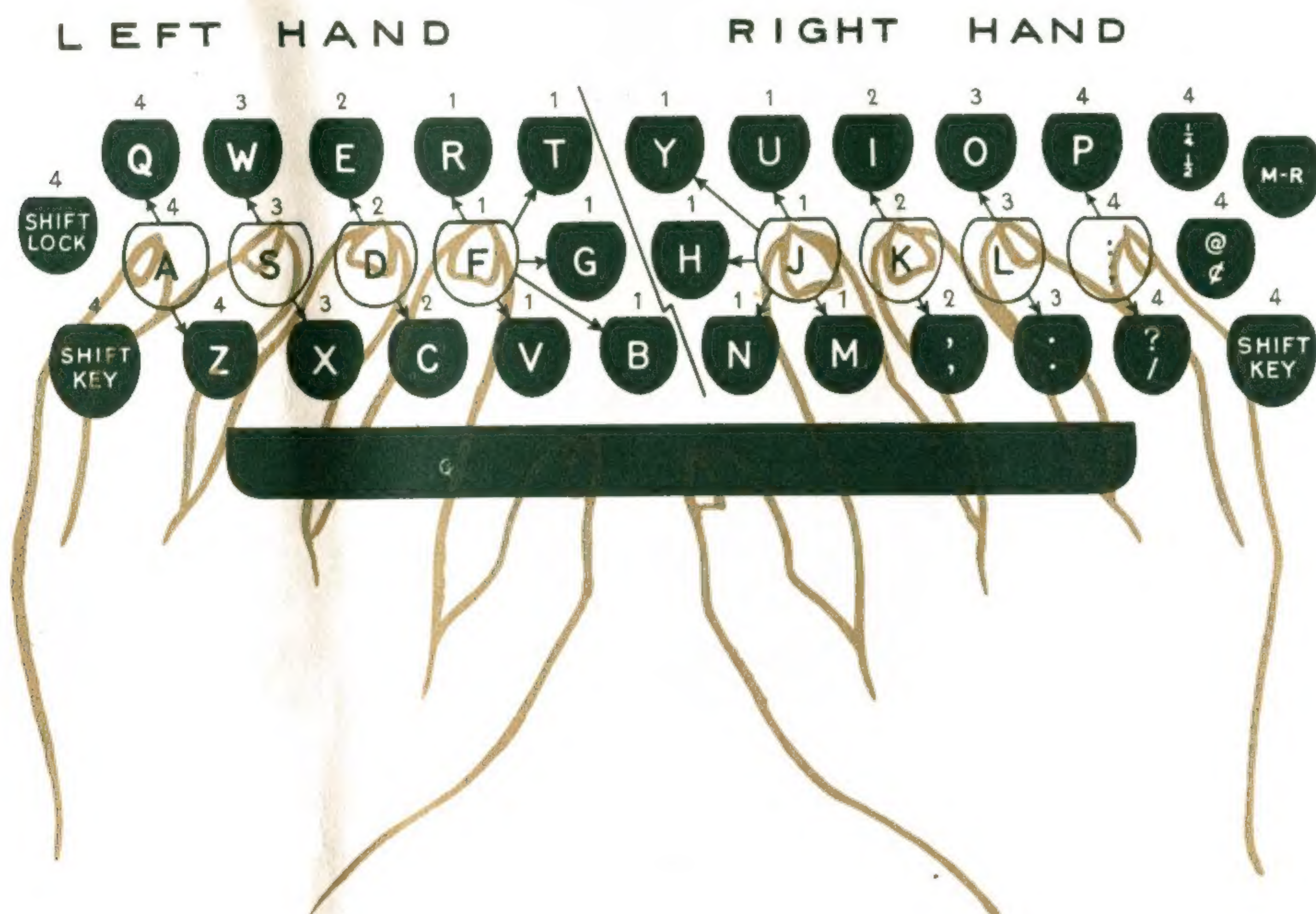
SECOND STEP - LEARNING TO TYPE

The way you sit at your typewriter is an important factor in both speed and ease of work. So learn the correct posture: Hands parallel to the slope of the keyboard. Forearms sloping downward, but not so pronouncedly as hands. Fingers slightly curved. Feet flat on floor,

with the heel of one foot opposite the toes of the other. Sit nearly erect, with just a slight forward tilt.

In depressing each key, use a quick, firm stroke. There should be as little arm movement as possible and each finger stroke should be something like the way a bird uses his bill to pick food from the ground. Both movements, *down* and *up*, are made rapidly. There's no need to hesitate or linger when the key is down—release it quickly.

Concentrate on learning the correct finger touch. Make yourself conscious of the finger you are using and the key you are striking. Think of each letter as the key is struck—or better still, name it out loud, as you are gaining familiarity with the keyboard.



THIRD STEP-THE GUIDE KEYS

Keys located on the second row are called the *Guide Keys* because they are the home position for the four fingers of both hands. Left hand Guide Keys are *a*, *s*, *d*, and *f*; right hand Guide Keys are *;*, *i*, *k*, and *j*. Fingers should rest lightly on these keys when not reaching to another key *except* when a long reach may require spreading fingers fan-wise; even then the first or fourth finger should retain home position.

Familiarize yourself with the Guide Keys by typing twenty or more lines of the exercise which follows. Depress Space Bar once for space between each group of letters. Return carriage at end of line by holding four fingers of left hand together, slightly curved, contacting spacing lever at first joint of first finger and giving carriage a light but firm throw. Note the first finger of both hands reaches one key

from home position—*f* finger to *g*, and *j* finger to *h*. Thus the second, or guide row is covered in this step.

a s d f g f ; l k j h j

Did you forget to control arm movement? Remember, fingers should account for approximately 80% of movement, hands about 15% and arms not more than 5%. In other words, your wrists are the pivotal points.



Now practice writing each word twenty or more times. Then type each *line* of words appearing below five times.

gall	hall	half	alfalfa	slag	glad
ask	sad	jag	has	shag	flash
fag	shad	dash	gash	ash	flag
shall	lash	gaff	had	hag	gad

FOURTH STEP-THE THIRD ROW OF KEYS

The short finger reaches required in this step are learned easily. Associate each new reach with the nearest Guide Key. Much practice will facilitate establishing firmly the relationship to the adjacent home position. Type the exercise which follows not less than twenty times, or until you are confident you are familiar with the various key locations. When reaching for a third row key, confine the reach to the finger without moving the arm forward.

aga sws ded frf tgtf
;p; lol kik juj yhyj

Having learned the location of all the vowels it is now possible to practice many words. Those that follow should be practiced with an earnest effort to excel in the attainment of an accurate result. Type each word not less than twenty times to fix firmly in the mind the various finger reaches and letter combinations. Then write each complete *line* of words several times.

walk	lead	wired	jewel	square	filial
draw	yard	field	yeast	strait	weather
play	word	yield	shawl	sifted	situate
lieu	horse	roast	worth	jerked	furious
plow	sword	plaid	there	jailed	jitters
wash	drill	steak	fluke	wields	studious
quit	guard	lopes	apples	yellow	although
this	strop	quail	worthy	skewer	ruthless
risk	quash	greed	quoits	streak	guardedly

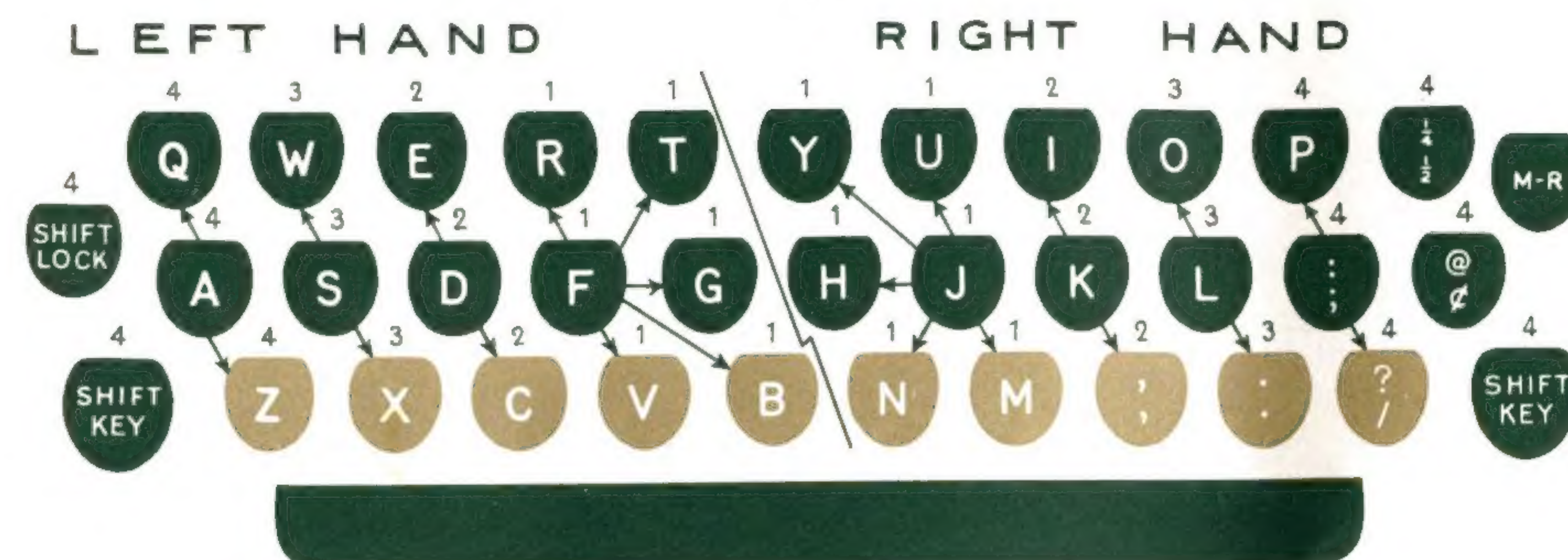
FIFTH STEP-THE BOTTOM ROW OF KEYS

Entire sentences are introduced in this step. First, of course, it is necessary to learn the location of each key in this row. Some of these reaches may appear a bit awkward but, again—practice will make the fingers more flexible and any clumsy feeling will gradually disappear. Do not become too anxious to write the sentences and thus sacrifice sufficient practice of the important letter placement exercise which follows. Remember, do not release entirely all Guide Keys when making a reach; anchor the first or fourth finger, whichever is easier, to enable returning quickly to home position. This exercise should be typed correctly at least twenty times:

aza	sxs	dcd	fvf	gbgf
;/;	l.l	k,k	jmj	hnhj

CAPITAL LETTERS

Shift keys located in the lower corners of the keyboard are depressed for capital letters and, later, for most special characters. Depress the left Shift Key with the fourth finger of the left hand when a right hand letter should be capitalized; depress the right Shift Key with the fourth finger of the right hand when a left hand letter should be capitalized.



Practice the following group of sentences until they can be typed with confidence and accuracy. Note that the question mark (?) is located on the upper case of the diagonal (/) key and usage of the left hand Shift Key is required.

Keeping eyes on text prevents errors.
 Excellent results are obtained by observing the rules.
 A zestful approach is most desirable.
 Laziness obstructs the vision to see the road to success.
 Which frightens you more, lightning or thunder?
 Can you meet Vera on the mezzanine floor?
 Success is evasive if we cultivate laxity.
 Don Quixote and Xerxes are names belonging to an ancient era.
 Have you noticed, the / was overlooked in the above sentences?

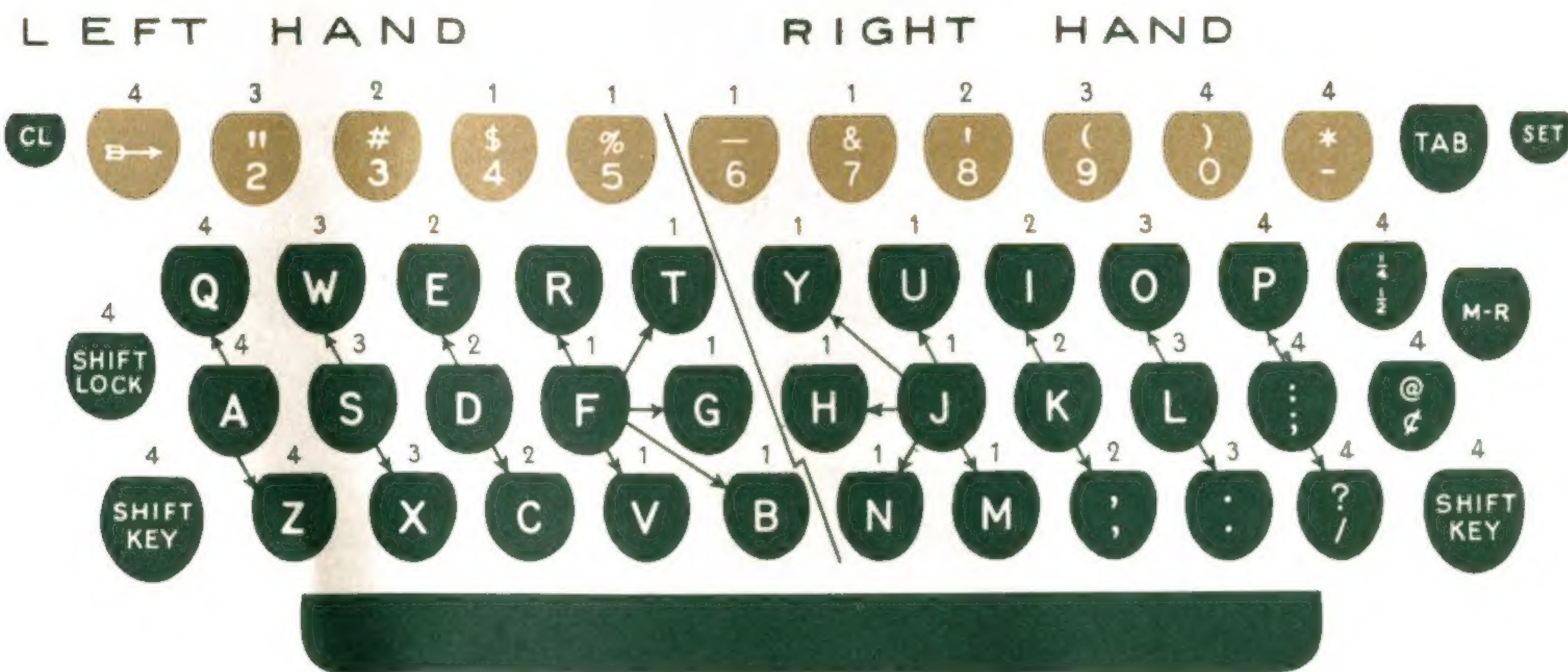
SIXTH STEP-THE TOP ROW OF KEYS

This step, which includes numerals and special characters, completes coverage of the keyboard with the exception of two seldom-used keys at the right hand end of the second and third rows. Do not retard the opportunity of learning the entire keyboard by stopping at this point. The special characters are used more frequently than one supposes and, of course, numerals should be known.

Learn the relationship of the top row keys with the Guide Keys. Do not move your hand position to the top row but continue working and reaching out from the original home position—the Guide Keys.

Accurately type at least twenty lines of the following exercise:

aq	sw2s	de3d	fr4f	gt5f
;p-;	;p0;	lo9l	ki8k	ju7j
				hy6j



Having completed the numerals, you will want to include a knowledge of the special characters. Using the Shift Keys, practice the following exercise until you have mastered it:

aqa sw"s de#d fr\$f gt%f
;p*; ;p); lo(l ki'k ju&j hy_j

SEVENTH STEP-A SYMPHONY OF RHYTHM

The foregoing steps have acquainted you with the basic theory of touch typewriting. However, to acquire a higher rate of speed it is necessary to include in your effort some of the finer points which have been developed and proved essential by experts.

Perhaps the most important of these essentials is the acquisition of *rhythm* in typing. Rhythm can be acquired by keeping eyes on the text to eliminate hesitations and stops, and by controlling the speed so you cause the type-bars to maintain a rhythmic beat on the paper in the machine.

Try this test: Select a short paragraph of solid writing material and have someone time you to see how long—accurate minutes and seconds—it takes you to write it. Keep this for reference.

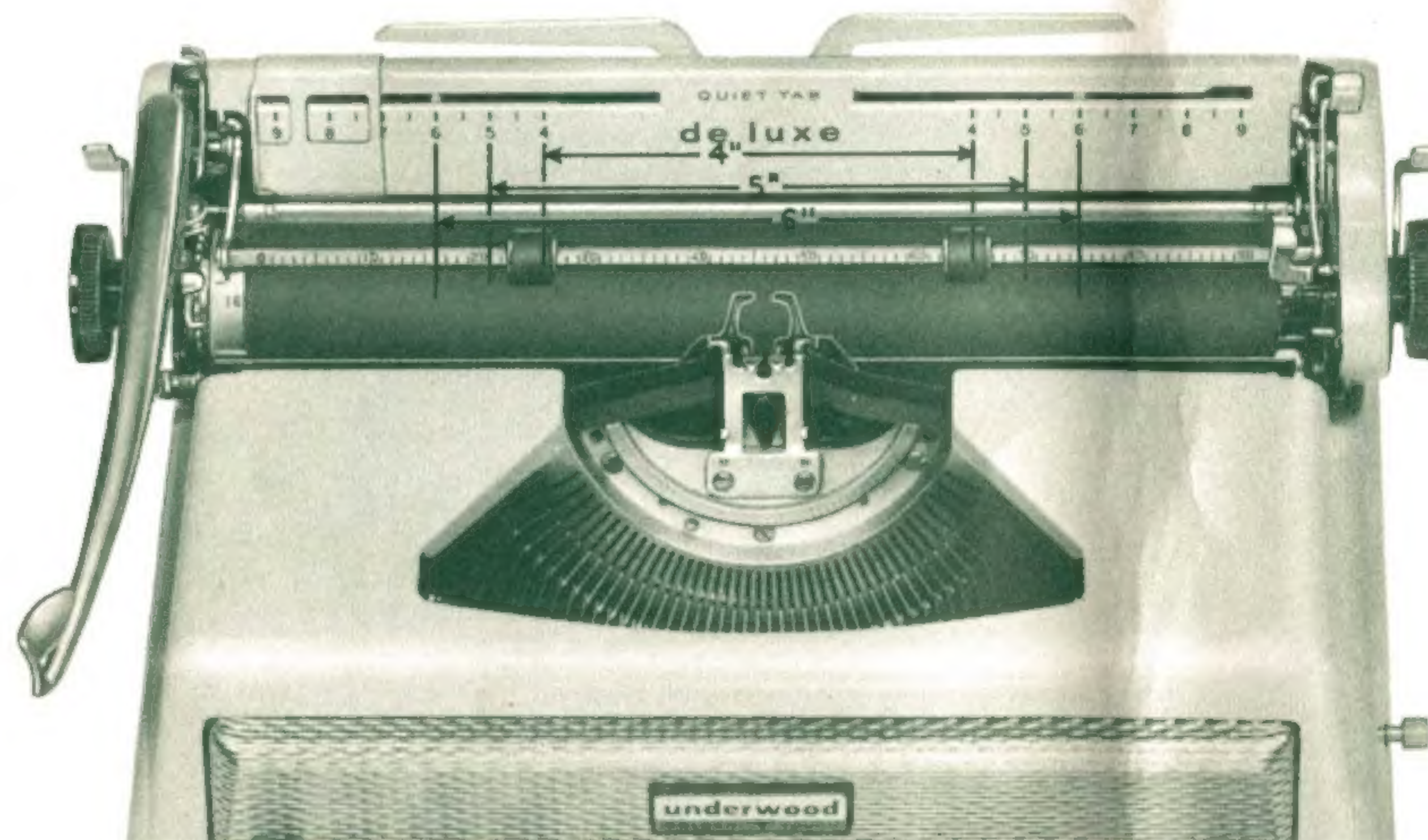
Next, type each line or sentence in the paragraph you selected 7 times accurately and as smoothly, or rhythmically, as you can. When this has been completed, take the test again and see if you have not lowered your time; in other words, increased your speed.

PRINCIPAL OPERATING FEATURES

On the following pages detailed information is given in regard to the operating devices and special features of the Underwood. In order to benefit from the maximum performance of the machine, it is important for you to know and understand the proper use of these features before going ahead.

How to CENTER PAPER and Set MARGINS on Your UNDERWOOD PORTABLE

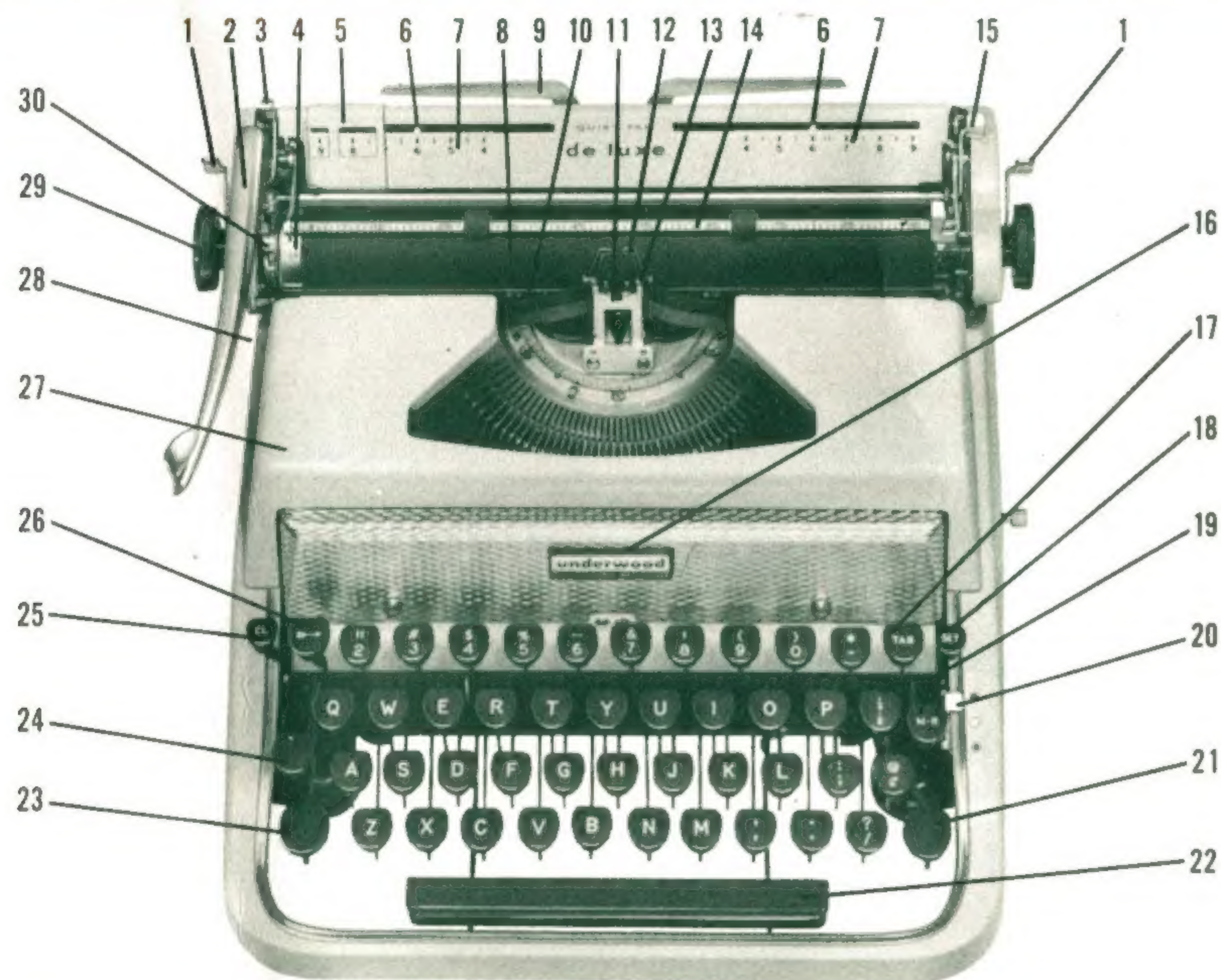
IN CENTERING PAPER, your new Underwood Portable has all of the advantages of the larger, office size typewriter. Accurate, easily seen Paper Centering Scales instantly enable the user to place the sheet exactly in the center of the carriage. When the scales at the right and left read the same, you *know* that the paper is correctly positioned. No fuss, no guess, no bother—it's exactly in the center position.



USING THE EXCLUSIVE SEE-SET MARGINS. Only Underwood gives you this advanced feature—perfectly visible margins and scales. This new feature gives you perfectly balanced letters with a minimum of operation . . . and no bothersome arithmetic. It has these three features (1) You see what you set. (2) You don't move the carriage to set margin stops. (3) You set both margins at the same time to any predetermined writing line up to a full 9". This means faster paper centering, faster title centering and faster text centering.

OPERATING FEATURES OF THE UNDERWOOD *Golden-Touch*

DE LUXE and UNIVERSAL PORTABLE TYPEWRITERS



1. CARRIAGE RELEASE LEVERS:

(Right and Left):

Carriage moves freely in either direction when Lever is depressed.

2. LINE SPACE LEVER:

Spaces paper for new line of writing and returns Carriage.

3. AUTOMATIC LINE FINDER:

When the lever is raised a word may be written between two lines, but closer to one than the other, and the writing returned to original line spacing by lowering the Lever.

4. LINE GAUGE:

Eliminates the guess work of page end typing. Set the length of paper on left red scale to the red pointer on bail (No. 14). Insert paper and as paper disappears in back of bail observe right scale and the figures denoted from 6 to 0 in black indicate lines left on the page.

5. LATERAL PAPER GUIDE:

To assist in maintaining an even margin. Can be moved horizontally.

6. VISIBLE MARGIN INDICATOR:

Shows where the Margin Stops are set in relation to the length of writing line.

7. PAPER CENTERING AND MARGIN SETTING SCALE:

To center paper place paper in machine so that the scale reading beyond each edge is the same.

To set balanced letter margins move margin stop to the same number on each side of the scale. This measures the writing line in inches.

8. CYLINDER:

9. RETRACTABLE PAPER SUPPORT:

When raised into place keeps page in readable position.

10. WRITING LINE SCALE:

Indicates bottom of writing line and vertical line on scale marks center of typing letter.

11. TYPE BAR GUIDE:

12. CARD HOLDER:

Used when writing cards.

13. PAPER ALIGNING SCALE:

For positioning paper, is located two spaces below line of writing.

14. PAPER HOLDER BAR:

Three position: Forward Position for paper insertion; Platen Position to hold copies firmly against platen to eliminate "bulging"; Upright Position to provide access to all copies when erasing.

15. FEED ROLL RELEASE LEVER:

Releases paper.

16. PUSH-BUTTON TOP COVER:

Depress Button when replacing a Ribbon and when cleaning type. (See "How to Change Ribbons," next page.)

17. TABULATOR KEY:

For tabulating to any position where a tabulating stop has been set.

18. TABULATOR STOP SET KEY:

Tabulator Stops are set by placing Carriage at the desired stop position and depressing the Tabulator Stop Set Key.

19. MARGIN RELEASE KEY:

Pressing Margin Release Key permits writing beyond the set limits of either Marginal Stop.

20. COLOR SELECTING LEVER:

Black position writes on upper half of Ribbon and red position on lower half. White position for stencil cutting.

21. SHIFT KEY (Right):

For writing capital letters.

22. SPACE BAR:

For spacing between words.

23. SHIFT KEY (Left):

For writing capital letters.

24. SHIFT LOCK:

Locks Segment in upper case to write all capital letters. Release by depressing right or left Shift Key.

25. TABULATING STOP CLEAR KEY:

To clear any single stop tabulate to that position and depress Tabulator Stop Clear Key. All stops may be cleared by placing Carriage at extreme left, then depress and hold the Tabulator Stop Clear Key down while returning the Carriage to extreme right.

26. BACK SPACER:

To move Carriage one or more spaces to the right.

27. TOUCH TUNING:

(Located under top cover No. 16): Varies the tension on all keys with a flick of the finger to suit the operator's touch.

28. CARRIAGE CENTRALIZING LOCK:

Locks Carriage in central position before replacing cover.

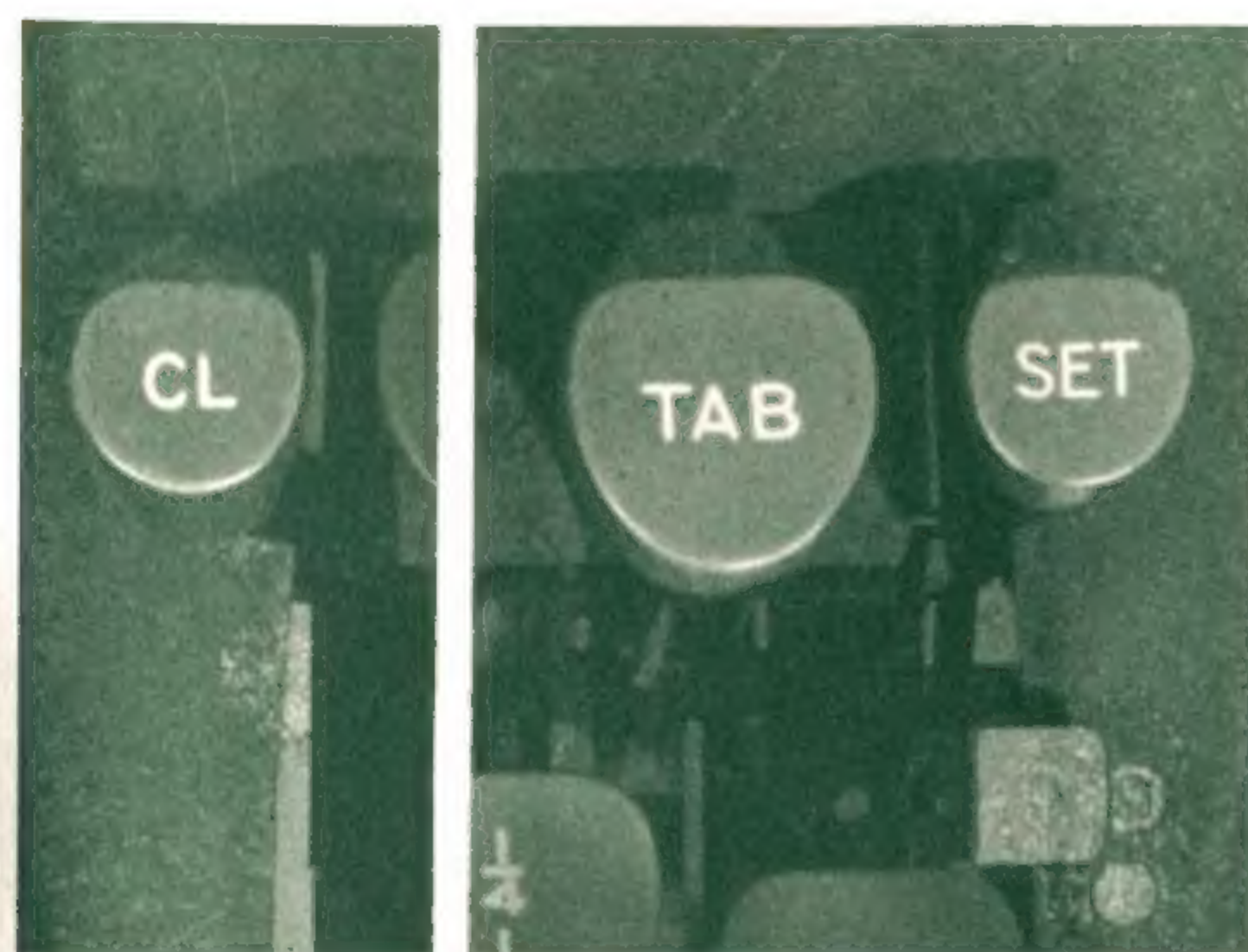
29. VARIABLE LINE SPACER BUTTON:

When pushed in, Cylinder can be moved by hand to write on ruled lines or spaces that do not conform to the regular ratchet spacing of the machine.

30. VISIBLE LINE SPACE ADJUSTING LEVER:

For single, double and triple spacing between lines.

How to Use the KEY-SET TABULATION FEATURE



You set the stops as close as you want them — from the keyboard! Note the conveniently placed Tabulator, Set and Clear keys in the photo above. Every action is keyboard-controlled.

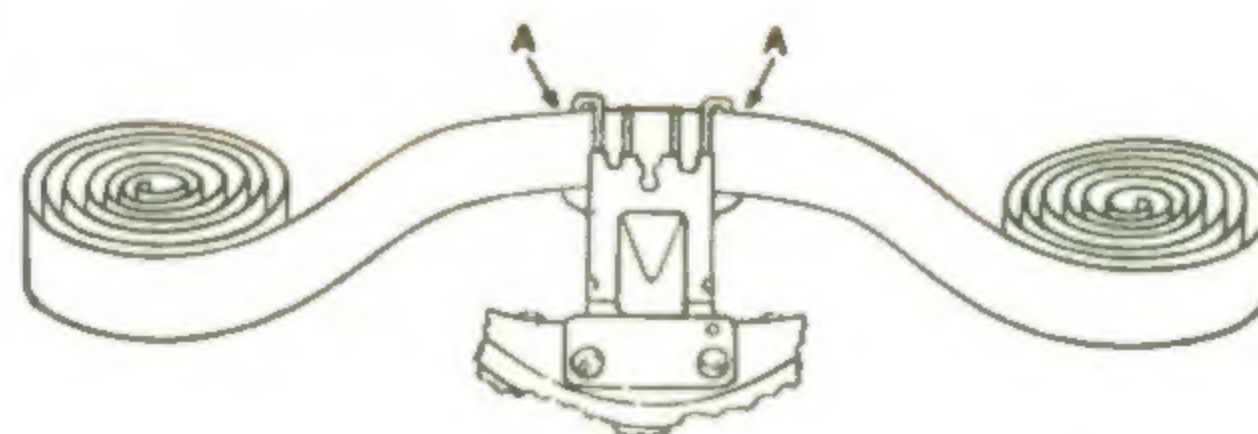
Take Care of Your Typewriter

Your Underwood Portable is a precision machine, and like all fine machinery must be kept in a clean working condition to produce good results. Always keep the type clean—start the day by using a type brush with stiff bristles to clean all the type faces.

Once a month, oil the carriage rails. Just move the carriage to its extreme ends and then place one drop of oil on the carriage rails. Never oil the bearings of the type bars.

How to Change Ribbons

Move the carriage to the left until Line Space Lever clears side of the machine. Raise Top Cover (No. 16) by depressing push button on front of machine.



Wind the ribbon all on one Spool by means of the Ribbon Drive Shaft Knob located on the right side of the machine. Remove ribbon from Ribbon Guide then lift both Spools from Ribbon Movement Shafts.

Attach end of new ribbon to empty Spool and wind it around until the eyelet (in all Underwood Ribbons) reaches inside of Spool. Insert Spools on Ribbon Shafts making sure that the pin at side of Ribbon Shaft is in hole in ribbon spool and that ribbon feeds around front of both spools and through the slots in Automatic Ribbon Reverse Arms.

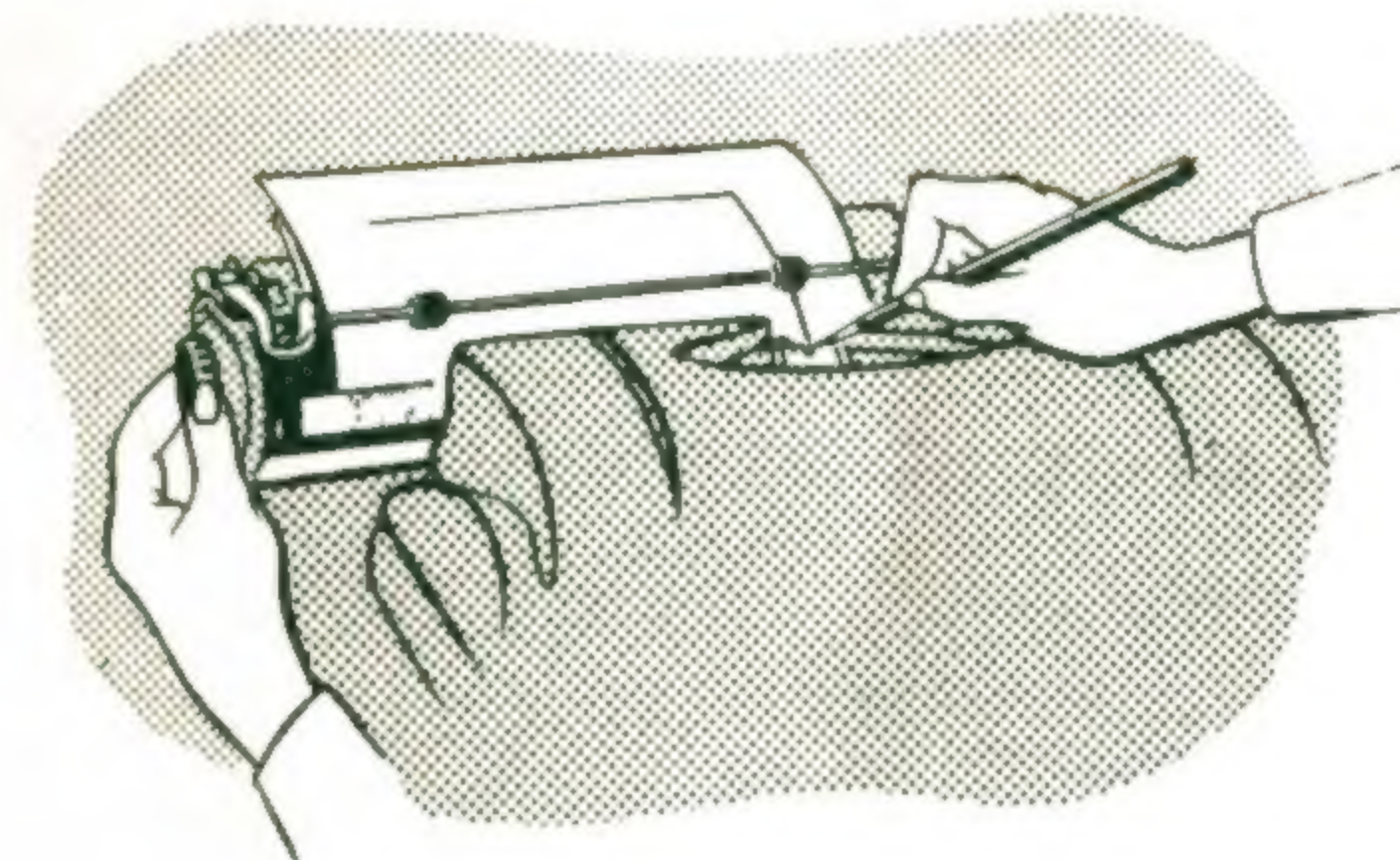
Loop the ribbon in back of Ribbon Guide, then pass ribbon through slots marked "A." Best results are secured by using Underwood Corporation Ribbons.

SOME TYPING

Short Cuts

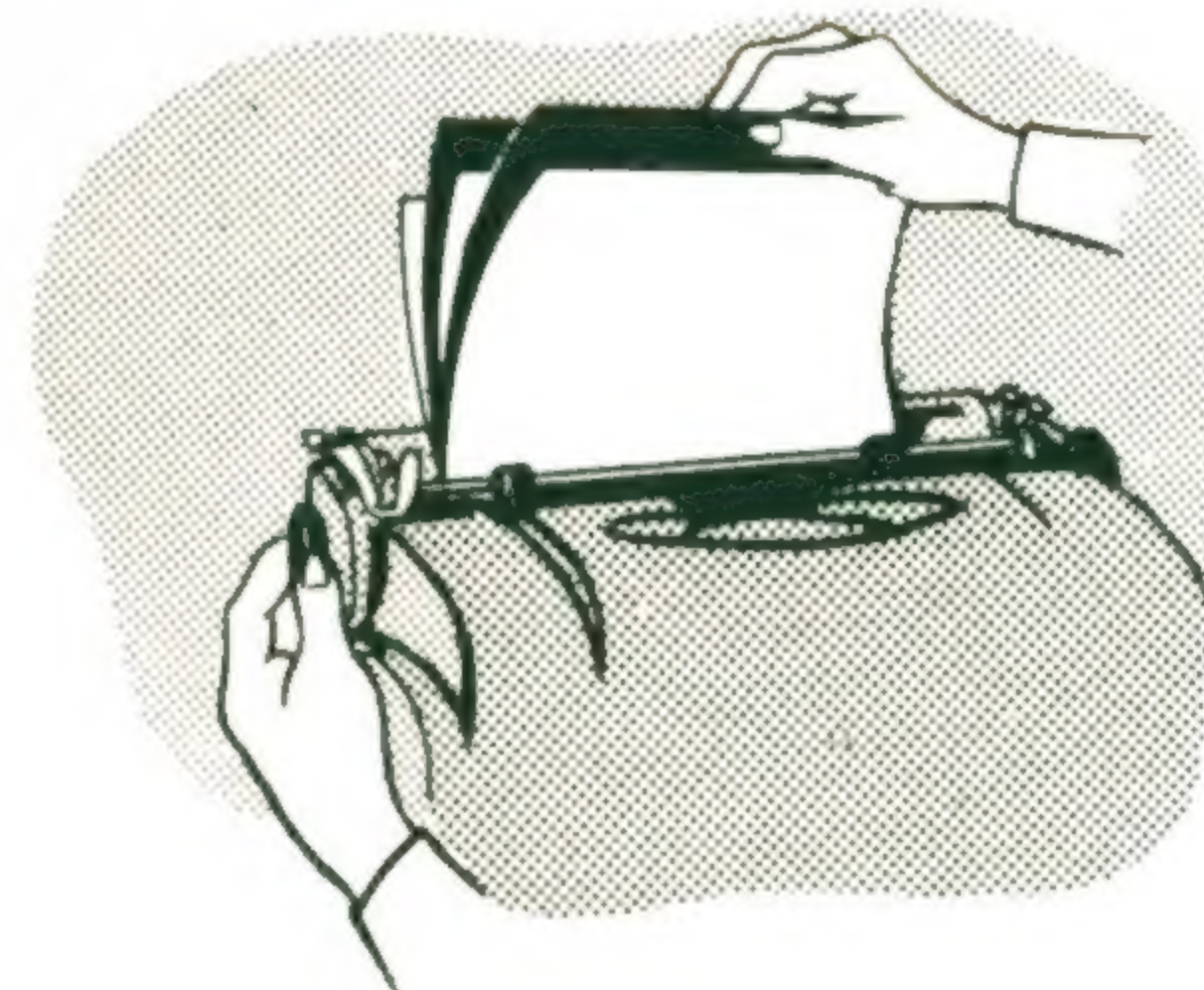
The professional typist is adept in saving time by making use of the versatile facilities on her Underwood Typewriter in ways that do not ordinarily occur to the beginner. Some of the most useful of these short cuts are shown on this page.

DRAWING FORMS



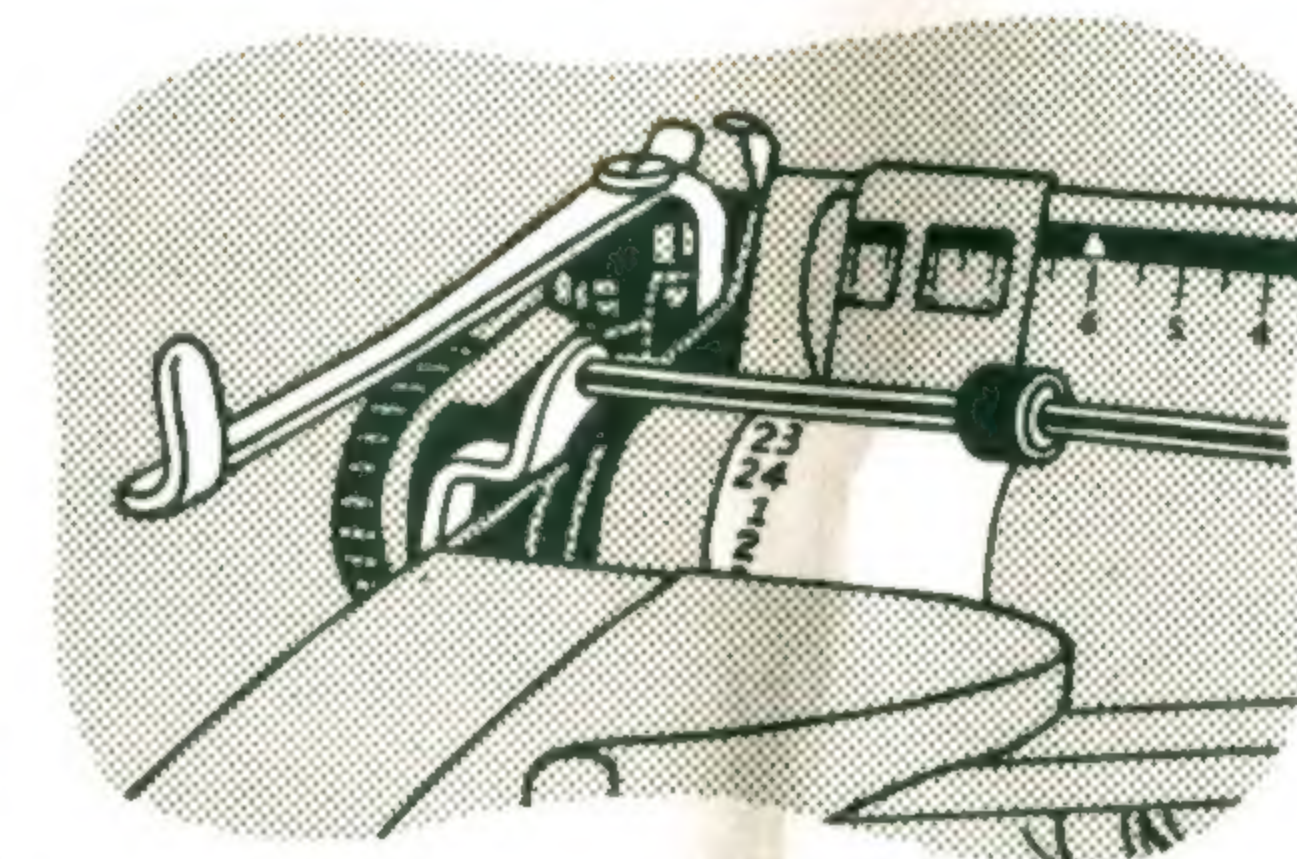
In setting up a column of figures, etc., a temporary form can be drawn as follows: For horizontal lines, hold the pencil firmly at the ribbon guide and move the Carriage from right to left. For vertical lines, pull out the Variable Line Spacer and turn the Cylinder Knob as you hold the pencil firmly at the line point.

FEEDING CARBON SET



Insert the original and copy sheets, turning them into the cylinder about an inch. Then insert the carbon paper sheets, which will extend beyond the paper sheets as shown above. Upon finishing the typing, the paper sheets roll out ahead of the carbons and are automatically separated. With heavy carbon packs, a small strip of paper can be folded over the top of the pack to act as a guide when inserted into the typewriter.

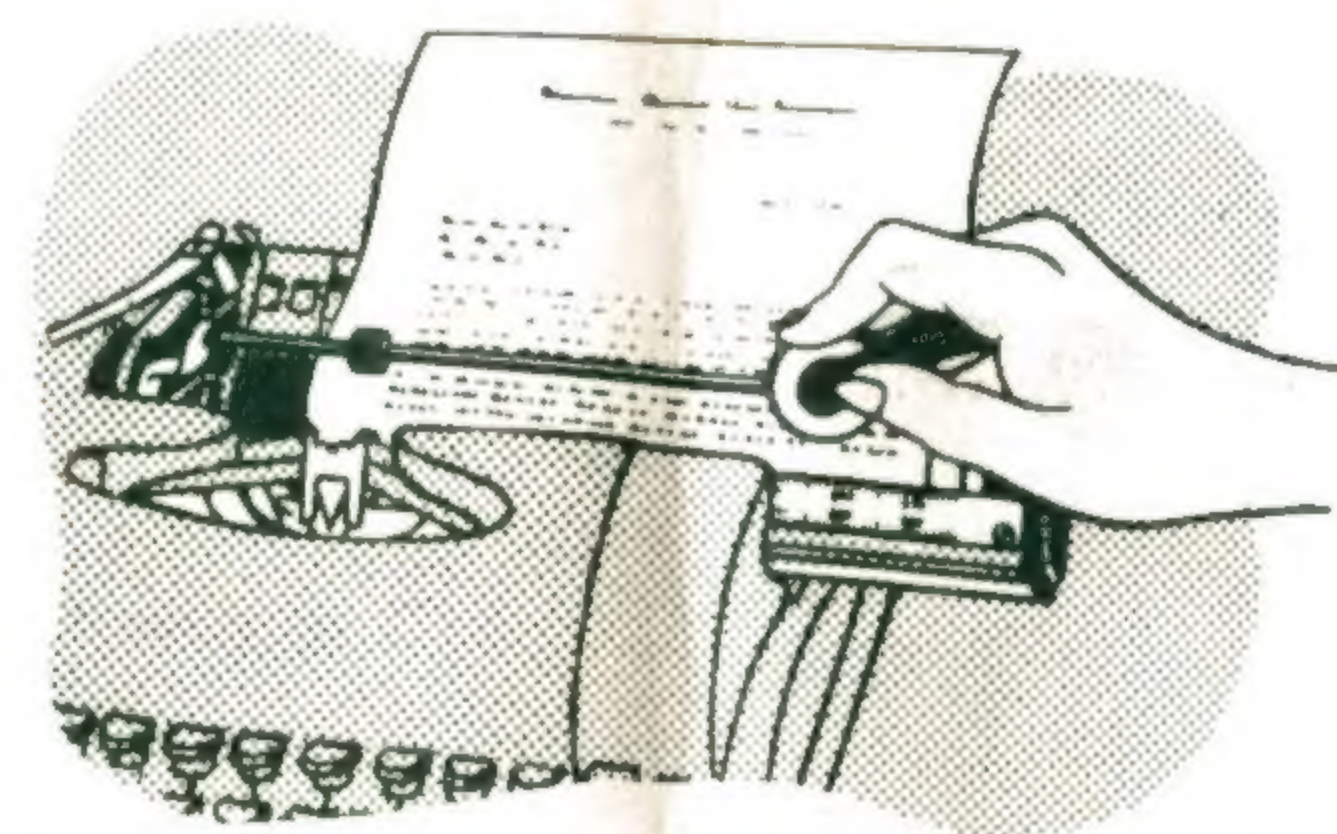
GAUGING BOTTOM OF SHEET



There are two easy methods: (1) Number vertically a sheet of paper and cut it about a one inch width with enough length to make ends meet around the left end of the Cylinder. Fasten with scotch tape. Insert sheets to align with No. 1. Observe the number where you finish the first page and be guided accordingly thereafter. OR—

(2) Insert paper so a slight edge protrudes beyond the edge of the Cylinder and you can easily see your progress toward the bottom of the page.

ERASING



All typists make errors so it is important to know how to make erasures clean and neat. An erasure shield always helps. Move Carriage to right or left so the particles of rubber, grit and paper will fall outside the machine. Place a heavy card directly in back of sheet to make an erasure, or place pieces of paper between each carbon and sheet.

After erasing, tap the proper type key lightly until the color of the correction matches previous writing. When necessary to make correction near bottom of page, roll the sheets backward so erasure can be made on hard surface of Cylinder.

Some Helpful Suggestions

...and a word of advice

THIS booklet contains many suggestions and helpful hints for anyone interested in typing. You will find it a mighty good idea to keep it handy for reference at all times.

Be sure of your spelling. The impression and often the sense of a letter, even though it is nicely arranged and spotless, can be ruined by misspelling common words.

Never underestimate the importance of correct English. Too many students, typists and stenographers seem to be under the impression that good English does not count for much in business—but it does, and it will pay you to understand good English composition.

Take personal pride in the work you turn out. Your type-written work should always be neat and clean. A letter—a theme, or any work off center, or smudged from carbon or erasures, will irritate or annoy the reader—and be no credit to you.

It is my sincere hope that this booklet will prove of some value to you. I have tried to keep it brief and still make it as complete as possible.

Yours for better typing,

Geo. L. Hossfield

GEORGE L. HOSSFELD
—ten times winner of
the World's Professional
Typing Championship.



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